typography is the graphic presentation of language

National Park Service

Wayside

Typographic Standards

Exhibits

Frutiger

NPS Rawlinson

a collection of guidelines and examples
of how typographic treatments should be handled
when developing National Park Service
Wayside Exhibits

Contents

This Typographic Standards is one of the tools used by the National Park Service to create a consistent recognizable format for organizing and presenting information to the public. The Typographic Standards along with the National Park Service identity standards, editorial standards, map standards, consistent work processes, and long-term maintenance program help keep costs down and visitor interest in the wayside media at a high level.

Typographic Standards

Typography is the graphic presentation of language. The design elements of typography (typeface, size, weight, style, leading, line length, and kerning) provide the reader with visual clues to the nature and hierarchy of information. They enhance overall accessibility to wayside content by creating logical patterns, legible text, and reflect the appropriate voice of the National Park Service. The Typographic Standards document is a collection of guidelines and examples of how typographic treatments should be handled when developing National Park Service Wayside Exhibits.

Editorial Style Guide

The purpose of the Editorial Style Guide is to create a standard for writing and editing in all National Park Service interpretive media, and to define policy regarding recurring questions about grammar and editorial style. The combination of the Typographic Style Guide and the Editorial Style Guide is intended to establish a consistent typographic and editorial style that illuminates the content and adds credibility to the message.

Software: Adobe InDesign

The Harpers Ferry Center uses InDesign to develop wayside panel layouts. Adobe InDesign is a powerful electronic publishing software that handles all phases of exhibit production—from preliminary design through prepress production. As a graphic design tool, InDesign allows the designer to develop layouts using templates based on the Unigrid, incorporate text and scanned graphics into a full-sized layout, and create high-resolution, production-ready files for fabrication. InDesign has word processing capabilities that include basic editing features like cut, copy, paste, and delete, and more sophisticated features such as search-and-replace and spell check, enabling planners, writers, and editors to enter and edit text directly in a layout.

Hardware: Macintosh OS

The Macintosh operating system is the industry standard for graphic design and is the tool used by the Harpers Ferry Center. Frutiger and NPS Rawlinson are PostScript Type 1 fonts which run on both MAC and PC platforms, but with different naming conventions. Since most users are running the font on PCs, the NPS Rawlinson font family was created and named according to PC standards. However, the same font was renamed for use on the Macintosh OS. The Harpers Ferry Center uses NPS Rawlinson for MAC users.

OpenType is a new cross-platform font file format developed jointly by Adobe and Microsoft. Adobe has started converting the entire Adobe Type Library into this format and now offers hundreds of OpenType fonts. Frutiger will likely be converted by Adobe. NPS Rawlinson, a custom-made font, may also be converted to OpenType in the future.

Accessibility

All typography used in Wayside Exhibits should be legible and readable. Viewing distance, type size, weight, letter spacing, line spacing and other typographic elements all contribute to legibility. Wayside designers have evaluated the Americans with Disabilities Act Guidelines and developed a series of typographic styles that meet legibility requirements. These guidelines contain excerpts from the *Accessible Text Guidelines* publication prepared by SEGD for the U.S. Access Board.

Type Size

The larger the type, within reason, the wider the range of users who will be able to read the exhibit. Wayside typographic standards are based on "universal" communications to avoid the need for special secondary media for individuals with visual limitations.

Letter and Word Spacing

Regardless of type size, the more generous the spacing, within limits, the more accessible text will be. Wayside typographic standards are based on two fonts designed and tested for optimal legibility in letter and word spacing.

Line Spacing

The more generous the line spacing, or leading, the more accessible the text will be. Leading of 25% - 40% is preferred, although wider spacing, if used appropriately, will still be legible. Wayside typographic standards set line spacing to strike the balance between legibility and the limitations of space.

Line Length

Line length, alignment, and hyphenation are important aspects of achieving accessibility, particularly for readers with a restricted field of vision. Lines should not be too short, which require tedious reacquisition of the beginning on new lines, or too long, which can cause readers to lose their place when moving from one line to the next. A line length of 8 - 15 words is generally most effective. The Wayside Grids are useful in setting appropriate and accessible line lengths.

Alignment

Text is best aligned flush left, as fully justified text can create problematic word spacing. All wayside text with the exception of labels for diagrams, should be set flush left.

Hyphenation

Hyphenation should be avoided, as piecing back together the parts of hyphenated words can be an obstacle for readers with impaired vision. The style sheets in the Wayside Grids are set to "No Hyphenation."

Contrast and Color

There are three perceptual attributes of color which affect contrast. these are hue, meaning the actual color itself such as blue,red or green; saturation, meaning the intensity of the color such as dull blue or bright blue; and lightness, such as light blue or dark blue. Contrast based on lightness will work much more effectively than contrast based on hue or saturation. The better the contrast, the more accessible the type. Large areas of white however, should be replaced with pale colors or light gray to avoid glare in the outdoor environment.

Content and layout

A layout that presents clear heirarchical patterns can contribute to legibility and clarity. The elements of a layout should be sensibly located and follow logical progressions. Decorative elements should be avoided so as not to obscure the content of the interpretive components. Simple layouts are preferable because of their inherent clarity.

Message Project

In September 2001 Director Fran Mainella issued "Communicating the National Park Service Mission." Specific goals are outlined to increase public awareness of the work of the National Park Service. One of those goals is to adopt the new graphic standards. While the unigrid standards for waysides had been in place for ten years, the Arrowhead was not used and park and agency information was only occasionally included. Harpers Ferry Center revised the grids to include the park and agency names as well as the newly restyled arrowhead. Below are examples of old and new waysides.

Original Unigrid wayside

The Unigrid System was originally created by Massimo Vignelli in 1978 for National Park Service publications, and later extended to wayside exhibits in 1990.
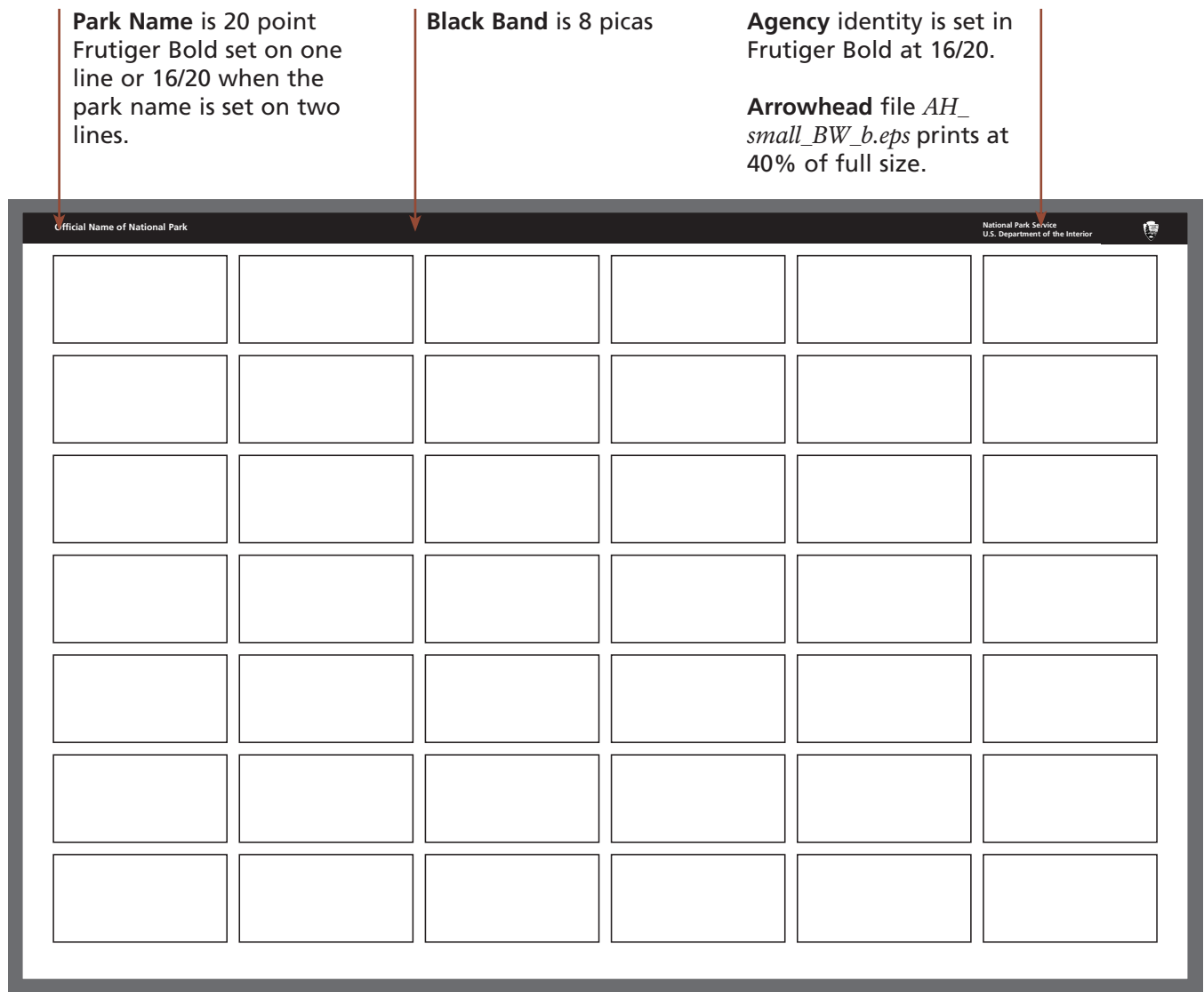

NPS Identity Wayside Standard

The grid

A design system provides the advantage of a reassuring sense of familiarity to the visitor, build trust in the organization, and make it easy to find information. Good design will make the visual elements reflect the content and provide an organizational structure that is accessible and understandable.

One of the tools used by the National Park Service is an underlying grid or template for wayside exhibits. The purpose of the template is to create a consistent recognizable format for organizing and presenting information to the public. It is a structural framework used to support a clearly articulated hierarchy of information. The grids, along with graphic, editorial and map standards, consistent work processes, and life-cycle maintenance help keep costs down and visitor confidence in the wayside media at a high level.

Park Name is 20 point Frutiger Bold set on one line or 16/20 when the park name is set on two lines.

Black Band is 8 picas

Agency identity is set in Frutiger Bold at 16/20.

Arrowhead file *AH_ small_BW_b.eps* prints at 40% of full size.

Official Name of National Park

National Park Service
U.S. Department of the Interior

This **36"w x 24"h grid is** used for low-profile interpretive exhibits.

Fonts

Two distinctive fonts have been chosen for use on all NPS Wayside exhibits. Frutiger is used primarily for agency and park identity as well as for maps and safety information. NPS Rawlinson is used for titles, text and captions.

Frutiger

Frutiger is a sans serif type family named for its designer, Adrian Frutiger, who originally developed it for outdoor signs in 1964. The type's open letter forms make it ideal for long-range viewing, but it also works well in print, especially at small sizes. Frutiger's clean and unaffected forms make it an attractive modern typeface. When paired with NPS Rawlinson, Frutiger will help establish an organizational identity that is mindful of the past, but fresh and appealing today.

ABCDEFGHIJKLMNOP
abcdefghijklmnop
0123456789

Like Frutiger, NPS Rawlinson is an elegant but sturdy serif type family designed specifically for the National Park Service. Its old style letterforms, which are derived from classic European faces, help reinforce the agency's rich graphic history. Rawlinson works well in a full range of applications, from park newspapers and other publications, to outdoor signs.

NPS Rawlinson

ABCDEFGHIJKLMN
abcdefghijklmnopqrst
0123456789

Using the fonts

The National Park Service uses Frutiger it under license from Adobe, a California software development firm, from whom the NPS purchased a limited site license. Our agreement with Adobe permits NPS employees to use Frutiger, but it does not allow us to transfer it to others. To acquire Frutiger and NPS Rawlinson, download the fonts from the NPS Graphic Identity website **http://www.graphics.nps.gov/ For a complete list of license restrictions for Adobe Frutiger go to http://www.graphics. nps.gov/contractors.htm**

Vendors and contractors must buy Frutiger as a part of doing business with the NPS and add it to their library of typefaces.

Successful wayside exhibits inspire a connection between the visitor and the resource. Because they are located directly adjacent to features on the landscape, they foster an immediate and direct association of information and place. This paper addresses the philosophy of wayside exhibit design as a form of interpretive media.

Freeman Tilden defined interpretation as: "An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information." Wayside exhibits are an "illustrative media" that illuminate features on the landscape as "original objects" enjoyed "firsthand" by active visitors.

Site selection

Wayside design is the process of visualizing the meanings and relationships of the landscape and fostering firsthand visitor experiences. Waysides give focus to significant features on the landscape and facilitate their connection to larger meanings. They foster a direct interaction between visitors and park resources. Outdoors, the site is the "original object" and waysides are the caption to the landscape. With meaningful sites identified, the next consideration is the audience.

Audience

Visitors are out of their cars and on the move. What is the best location to capture their attention, encourage them to pause, and provide an interpretive moment? Envision yourself standing before a significant feature along a trail. Why did you stop where you did? If you have 3 seconds to grab a visitor's attention, what will spark a connection to the site? Don't expect anyone to read your carefully crafted text unless they can comfortably pause along the "wayside" of their walk. There are some who will read every word you put before them, but aim for those visitors who are charging headlong through a park hoping to have a great time. Consider young children and non-English speakers. As they charge through, grab a moment of their time by grabbing their attention. Take 30 seconds to keep them engaged with a dynamic visual presentation that makes an immediate connection to the landscape. Use carefully crafted words to reveal that, yes, this is the site, the actual place, the "original object." But don't keep their attention away from the landscape too long by expecting them to read in-depth information or get the whole story because, after all, their experience should be of the park itself. Seek to interpret – spark the questions, and let them move on up the trail to further their firsthand experience.

The first visuals

While your team (subject matter expert, writer, designer, interpreter) is on site put ideas on paper to help facilitate the discussion. Sketch small thumbnails to encourage simplicity and focus. Have actual graphics on hand but don't be limited by them. Brainstorm ideas and draw them all. The quality of the drawing is not as important as the ability to show ideas, hierarchy of information, and graphic options. Even at this very early stage, typography is a consideration. Sketches provide the first indications of text hierarchy, focus, quantity, and content.

Thumbnails

Wayside designers visualize exhibits by creating thumbnail sketches. Even at this early stage of development, typography is a consideration. These early sketches provide the first indications of text hierarchy, focus, quantity, and content.

These sketches show three approaches to interpreting how new park facilities will provide public accommodations while protecting the island and the environment.

Titles are roughly lettered, but legible and correspond to on-site discussion

These sketches show horizontal and vertical **orientation**. Main text paragraphs run vertically in one layout and horizontally in another.

The title is not always shown at the top though the **hierarchy of information** is still apparent.
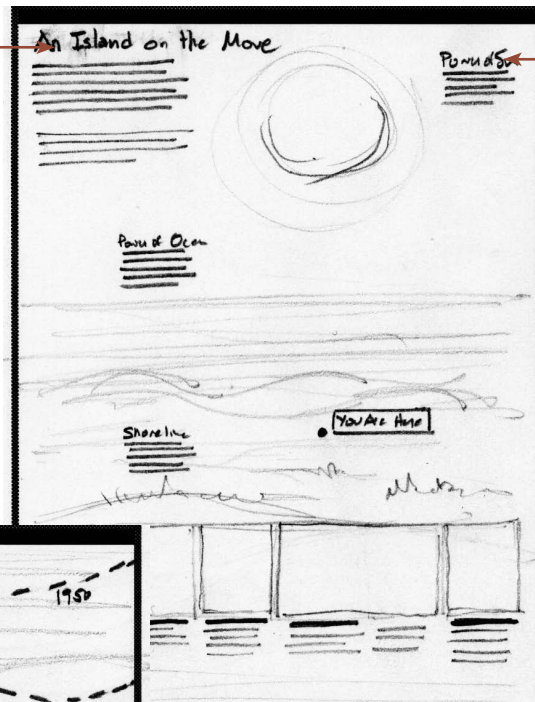
Captions clearly show a shorter line-length than the main text and have a bold title.

The **relationship of words and images** as shown in these three sketches serve as a guide for the development of text.
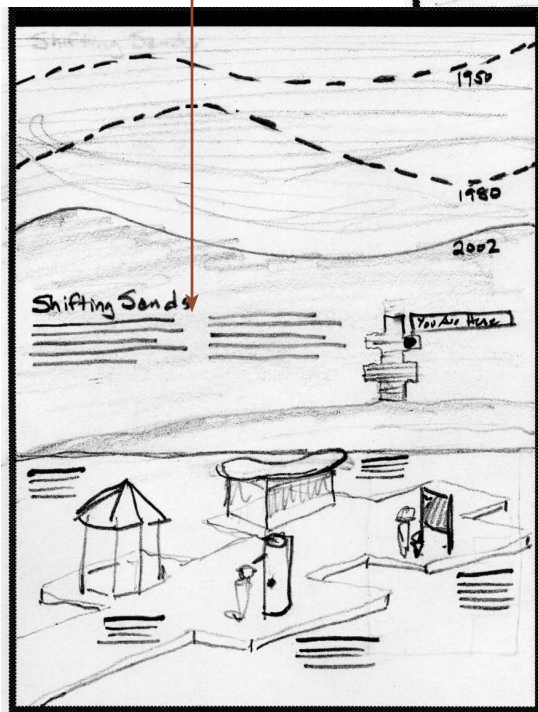
This sketch shows a more diagrammatic approach in both **style and content**.

Conceptual Layouts

Once the project team has agreement on the purpose of each wayside, content, and visual approach, digital files are developed. Draft text is placed in the files and the typographic treatment is refined.

The designer will determine font, point size, line length, leading, and color. The conceptual layout is reviewed and refined by the project team.
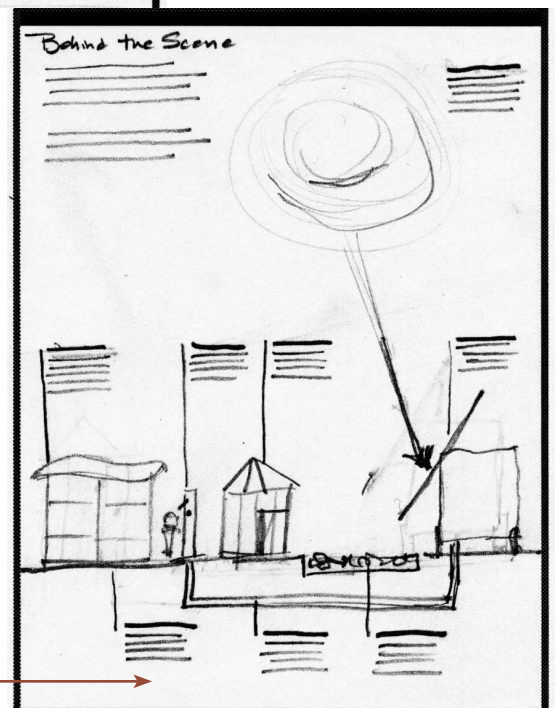
Park name
20 point Frutiger Bold

Agency identity
16/20 point Frutiger Bold

Title
120 point
NPS Rawlinson Bold

Main Text
38/48 x 10"
NPS Rawlinson Book

Diagram Labels
38/48 x 5.25"
NPS Rawlinson Book

Captions
26/34 x 5.25"
NPS Rawlinson Book

Assateague Island National Seashore

National Park Service
U.S. Department of the Interior

The Driving Force

Assateague is an island on the move. The ocean, shifting sand, and seasonal storms constantly transform the landscape. Natural forces have damaged beach facilities over the years. At Toms Cove, the National Park Service is responding with mobile bathhouse units. Easy to remove and reposition after a storm, each unit includes lightweight changing rooms, passive solar vault toilets, and a solar-powered shower.

These facilities must be easy to move because, here at Assateague, nature is the driving force.

Free Fuel
The sun's energy is the power behind the operation of the mobile bathhouse unit.

Solar Power
The mobile utility trailer houses all the equipment required to pump fresh water to the solar shower tower.
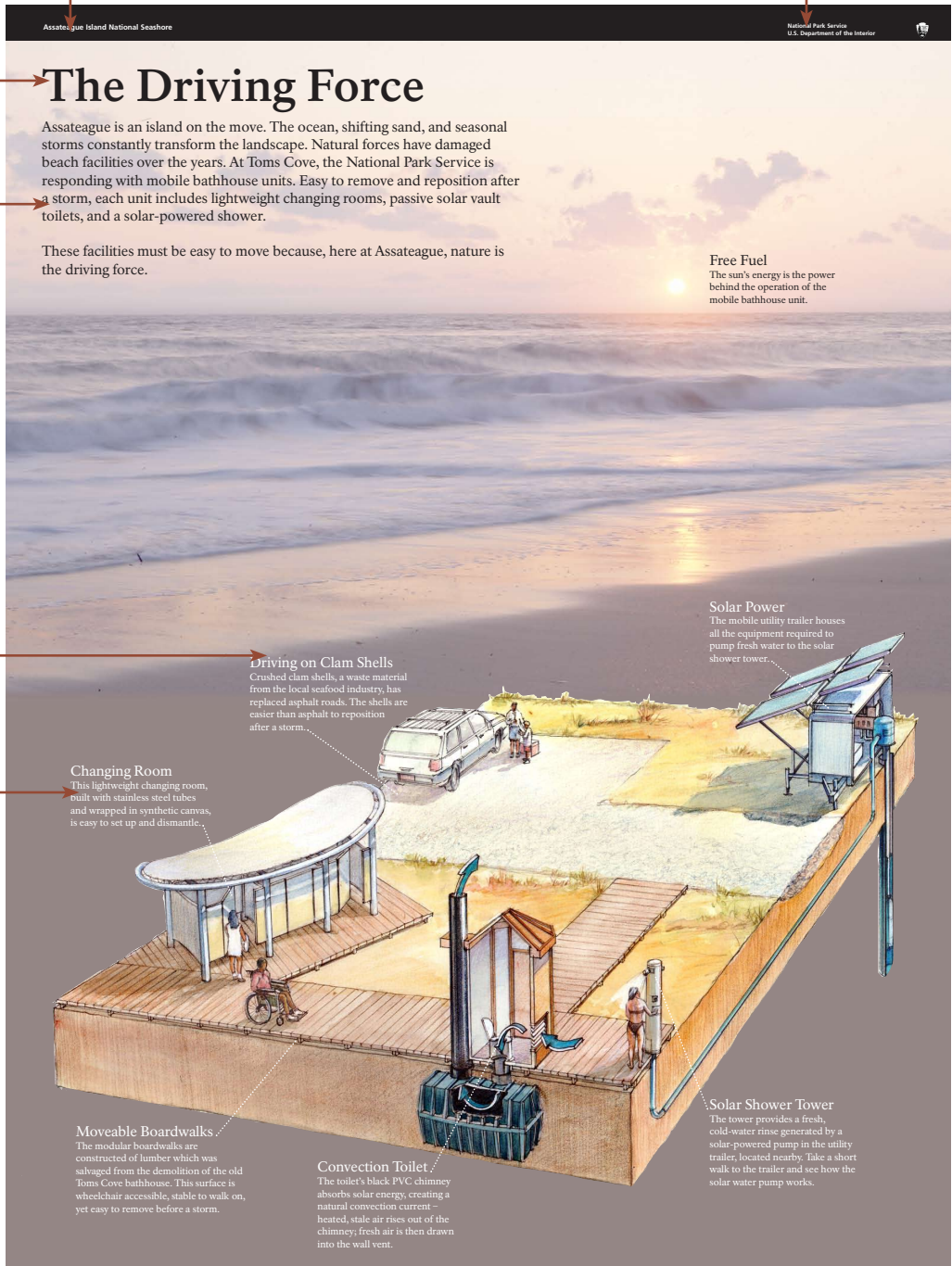
Driving on Clam Shells
Crushed clam shells, a waste material from the local seafood industry, has replaced asphalt roads. The shells are easier than asphalt to reposition after a storm.

Changing Room
This lightweight changing room, built with stainless steel tubes and wrapped in synthetic canvas, is easy to set up and dismantle.

Moveable Boardwalks
The modular boardwalks are constructed of lumber which was salvaged from the demolition of the old Toms Cove bathhouse. This surface is wheelchair accessible, stable to walk on, yet easy to remove before a storm.

Convection Toilet
The toilet's black PVC chimney absorbs solar energy, creating a natural convection current – heated, stale air rises out of the chimney; fresh air is then drawn into the wall vent.

Solar Shower Tower
The tower provides a fresh, cold-water rinse generated by a solar-powered pump in the utility trailer, located nearby. Take a short walk to the trailer and see how the solar water pump works.

Full-size Proofs   Full-size prints are proofread by the project team, marked-up with final corrections and typography is completed prior to fabrication.

Full-size proof
with mark ups

Final typographic
treatment

Upright Trailhead
36"w x 48"h
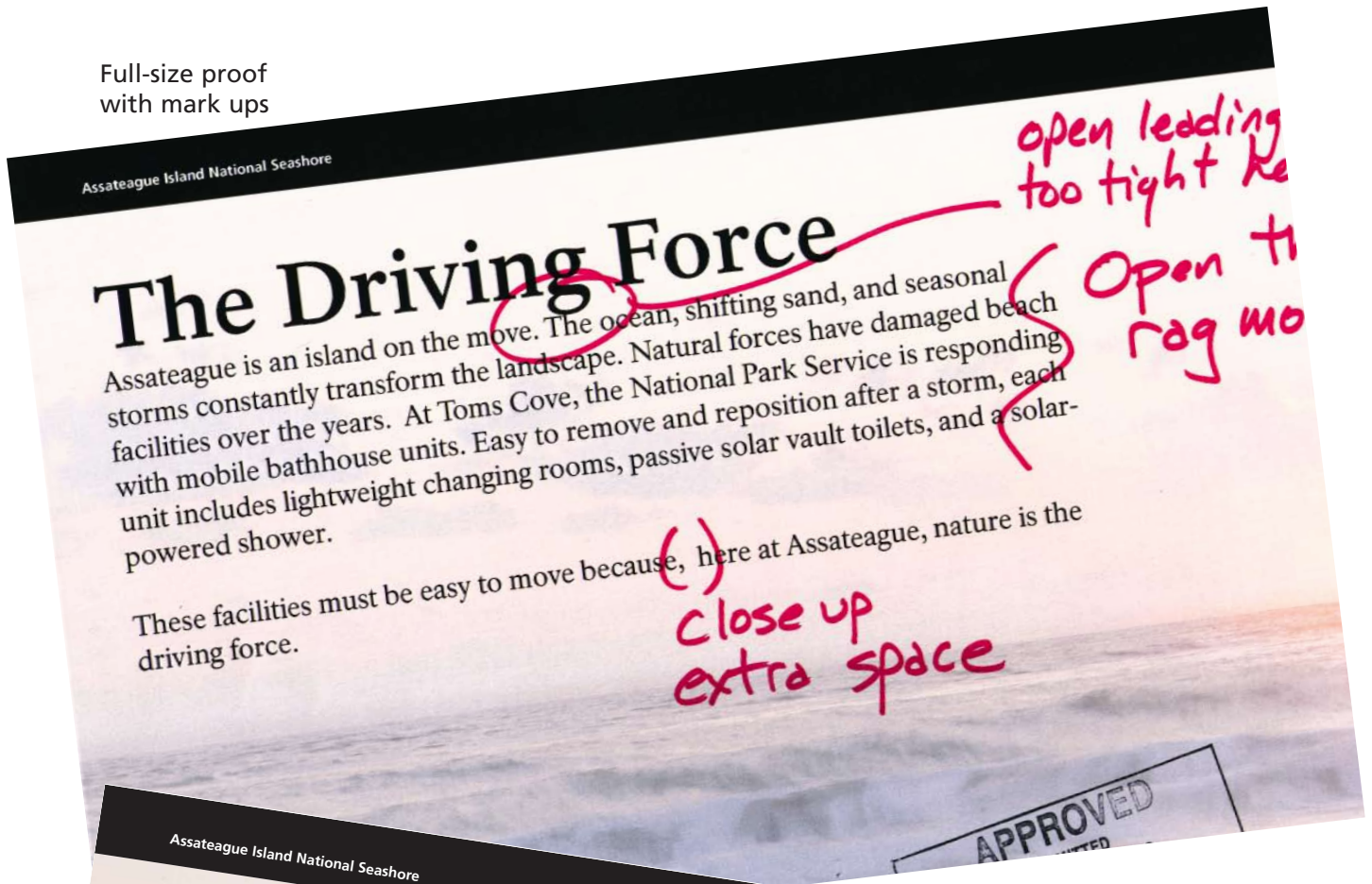
Title - 120 point
NPS Rawlinson Bold
set on one line

Main Text - 38/48 point
NPS Rawlinson Book
(use Medium for
reversing type out of
dark backgrounds)

Caption - 26/34 point
NPS Rawlinson Book
(use Medium for
reversing type out of
dark backgrounds)

Use Frutiger for **map
labels** following the
*Wayside Exhibit Map
Standards*

Lake Roosevelt National Recreation Area

National Park Service
U.S. Department of the Interior

Boating? Try Something New

Are you launching a boat? More than 20 launch ramps dot Lake Roosevelt's 660-mile shore. Different ramps provide access to different features. Some ramps become very crowded, while others do not. On your next trip to Lake Roosevelt try something new; launch at a ramp you have never used before. You might be pleasantly surprised.

Experience Lake Roosevelt's diversity. Different launch ramps provide access to Lake Roosevelt's three distinct areas.

NORTHERN AREA
Ponderosa Pine Forest
Launch Ramps: all ramps northward from Hunters

The landscape features ancient continents and sea floor carved by glaciers. A ponderosa pine forest is punctuated with Douglas-fir and aspen. You might spot a black bear, cougar, bald and golden eagles, or moose. At night, watch for the northern lights.

Fishing: many good areas, including the Kettle and Colville rivers.

MIDDLE AREA
Desert Changes to Forest
Launch Ramps: eight ramps from Hanson Harbor to Two Rivers

The landscape includes dramatic cliffs to the south. Ponderosa pine begins to fill valleys and slopes. Look for bald and golden eagles, mule deer, white-tailed deer, and perhaps a black bear along shore.

Fishing: kokanee and rainbow trout are sought here. The warm water of the Spokane River is especially good for walleye.

SOUTHERN AREA
High Desert
Launch Ramps: Crescent Bay, Spring Canyon, Keller Ferry

Granite cliffs of ancient continents rise to the north; dark, layered lava lies to the south. Less than 10 inches of rain per year produce desert brush and grassland, where you might see mule deer, coyote, and bobcat.

Fishing: try the mouth of the Sanpoil River for walleye, trout, and bass, or try the bluffs near Keller Ferry for trout and kokanee.

Things to Know on the Water

Boating and Camping
Try one of Lake Roosevelt's "boat-in" campsites, or shoreline camping. Both offer unique experiences. Camping aboard or from a boat is permitted only in boat-in campsites, or in undeveloped areas provided that the boat is at least one-quarter mile from a developed area. Be sure to know the regulations that apply to your type of camping.

Fuel
Fuel can be obtained at all marinas.

Boat Launch Fees
There are fees at all National Park Service boat launches.

Fishing
Fishing is allowed throughout Lake Roosevelt. A Washington State or tribal license is required. Licenses are available at marinas.

Sanitation
Floating restrooms are provided at various places on the lake. Toilets are provided at boat-in campsites.

When camping aboard or from a boat, the boat must have and all persons must use a marine sanitation device. Use of a plastic bag is not acceptable.

Dispose of human waste at facilities providing pump-out or at dump stations. Disposing of human waste from containers into restroom facility toilets, trash receptacles, or in any other manner is prohibited.

Trash and Garbage
Pack out all garbage and use recycling bins located at boat launch areas.

Beach Fires
No beach fires between May 1 and October 31.

Maps are available at fee collection stations.

Low-profile
36"w x 24"h

Title - 100 point NPS Rawlinson Bold set on one line

When using a **quote** as a graphic element, use NPS Rawlinson Italic at a large point size with open leading.

This quote was set in NPS Rawlinson Bold Italic at 48/62.Use a loose open rag and set line breaks at a natural pause in the quote.

Home of Franklin D. Roosevelt National Historic Site

National Park Service
U.S. Department of the Interior

Renewing the land

The forests, are the "lungs" of our land, purifying our air and giving fresh strength to our people.

Franklin D. Roosevelt

By the early 1900s, the loss of precious topsoil destroyed the former cornfield in the area before you. Springwood's soil "had just plain run out." FDR replanted the estate's cornfields with a wide variety of trees in the hope of renewing the land.

FDR found a sense of tranquillity in the estate's wooded areas. He personally supervised the planting of more than 477,000 trees on the estate. Visitors often discovered him inspecting the grounds in his specially adapted convertible. FDR enjoyed working the land and always described himself as a "tree farmer" when registering to vote.

Roosevelt in front of one of Springwood's many tree plantations with Major the family dog, on April 11, 1932

Main Text - 32/45 point
NPS Rawlinson Book

Caption - 22/28 point
NPS Rawlinson Book

Low-profile
22"w x 18"h

Title - 80 point
NPS Rawlinson Bold
set on one line

Main Text - 30/40 point
NPS Rawlinson Book
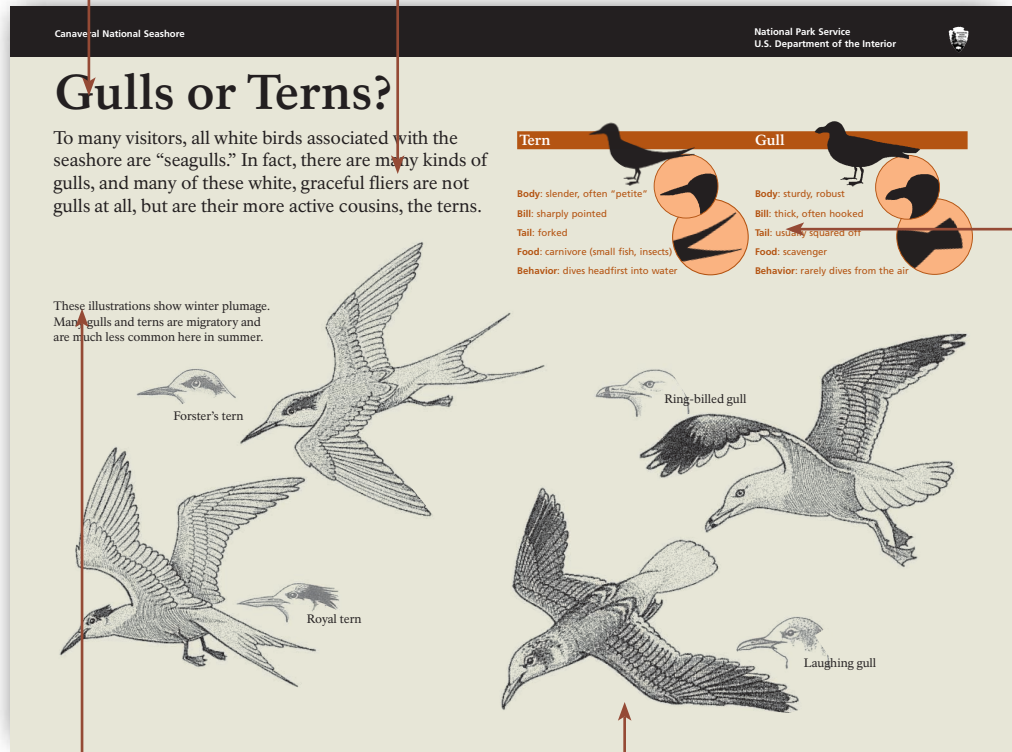
Diagram labels
18/32 point
Frutiger Bold and
Frutiger

Caption - 20/26 point
NPS Rawlinson Book

Labels - 20 point
NPS Rawlinson Book
set on one line

Canaveral National Seashore

National Park Service
U.S. Department of the Interior

Gulls or Terns?

To many visitors, all white birds associated with the
seashore are "seagulls." In fact, there are many kinds of
gulls, and many of these white, graceful fliers are not
gulls at all, but are their more active cousins, the terns.

Tern	Gull
Body: slender, often "petite"	**Body**: sturdy, robust
Bill: sharply pointed	**Bill**: thick, often hooked
Tail: forked	**Tail**: usually squared off
Food: carnivore (small fish, insects)	**Food**: scavenger
Behavior: dives headfirst into water	**Behavior**: rarely dives from the air

These illustrations show winter plumage.
Many gulls and terns are migratory and
are much less common here in summer.

Forster's tern

Ring-billed gull

Royal tern

Laughing gull

5 x 12 Trailside

Title - 45 point
NPS Rawlinson Bold
set on one line

Balsam Poplar

t'aghes (*taw-wess*)

Secondary Title -
32 point NPS
Rawlinson Bold Italic
set on one line in
second color

Ahtna gathered balsam poplar
(*Populus balsamifera*) firewood,
abundant near their fish camps, for
its slow-burning quality, desirable
for fish smoking. When the tree's
sap ran thick in early summer, Ahtna
indulged themselves by drinking it
after cutting and scraping the prized
juice from the inner bark.

Text - 20/28 point
NPS Rawlinson Book

Guidelines for writing text

When writing text for use in exhibit panels, the following guidelines make the design process more efficient:

• Keep headers, such as "Text," or "Caption," etc., on separate lines.
  Do not use tabs or the spacebar to indent text. Each tab or series of spaces needs to be removed individually. Set your margins in your Word document to accommodate space for review comments.

• Use hard returns only when inserting line spaces between paragraphs. Do not use the spacebar. Do not use hard returns at the end of each line of text.

• Avoid double space between sentences. Do not insert extra spaces between words. Use single word spaces only. Use find/search and replace to eliminate extra spaces.

• If text is intended to be used in a table, input copy as it should be intended using the set tabs feature in the word processing application. Insert only one tab per column.

• Any attributes applied to your text in Microsoft Word will not be picked up when it is transferred into an InDesign layout.

Common Practices

To facilitate the exhibit design process while working in InDesign it is necessary that everyone involved, no matter the discipline, follow common practices.

• When editing the typestyle, select the font directly from the font menu under style. Using the typestyle selection in the style menu only assigns the attribute to the previously selected font. This is not the true font.

• To change the rag, use the shift-return (soft return) key to retain paragraph settings; do not use the space bar to insert spaces to the end of the line.

• When adding text to an existing text box, open the text box to view the entire text. Select the text box with the content tool then grab the small square "handle" centered at the bottom of the text box.

• Use hard returns only when inserting line spaces between paragraphs. Do not use the spacebar.

• Eliminate word breaks. Use shift-return to bring the beginning of the word to the next line instead of inserting a hyphen.

• Avoid double space between sentences. Do not insert extra spaces between words. Use single word spaces only. Use find/search and replace to eliminate extra spaces.

• Do not use hyphens, single or double (- or --) in place of a dash. Use of an em-dash and en-dash is described in Punctuation on page 18. See the HFC Editorial Style Guide for appropriate use of hyphens.

• Apply the typographic style guidelines consistently.

Punctuation

This section on punctuation identifies areas where specific design considerations are needed. Please refer to the *HFC Editorial Style Guide* for editorial usage.

Rag

Hyphenation should be avoided, as piecing back together the parts of hyphenated words can be an obstacle for readers with impaired vision. Use the style sheets in the Wayside Grids which are set to "No Hyphenation." When adjusting the rag, use shift-return keys, rather than using letter spaces or a hard return.

Ellipses

Three small dots used to represent an omission within a quoted passage, an ellipses character is created by typing a space, period, space, period, space, period space.

Westbrook's opening reception . . . showed his strength and smarts.

A period and an ellipsis indicate the omission of the last part of the sentence.

We can only wonder what the nation will face in the coming years.
Will it be war, or peace? becomes,

We can only wonder what. . . . Will it be war, or peace?

Lists and Bullets

Bullets are most often used to mark items in a list. The preferred character for creating a bullet is Option and 8, which results in a proportional bullet for the font and point size used. Bullets should hang in the left margin.

• use the character combination of Option and 8
• hang in the left margin

Dashes and Hyphens

Phrases in sentences should be set off by an em-dash. An em-dash is created by selecting Option and shift while striking the hyphen (-) key. Open the spacing slightly with 15 points of kerning before and after the dash

Saguaro reproduction begins during the hottest, dryest times of the year—late spring and early summer.

Use an en-dash to indicate a range (such as in a range of time, 5:00 p.m.–6:00 p.m., or dates, 1963–1997). Make an en-dash by using the keystroke combination Option and hyphen. Kerning may need to be adjusted so that the en-dash is evenly spaced, especially between 1 or 7.

Do not use hyphens, single or double (- or --) for either type of dash. See the *NPS Editorial Style Guide* for appropriate use of hyphens.

Abbreviations

Letterspace acronyms such as CCC or NPS or abbreviations such as A.D. with tracking amounting to 5% of the type size. So if CCC is set in NPS Rawlinson, track the initials 1 point.

Directional Cues

Graphic captions sometimes refer to an element on one side or another, or above and below. When a directional cue is given in the text it is placed in parentheses and set in a bold typeface.

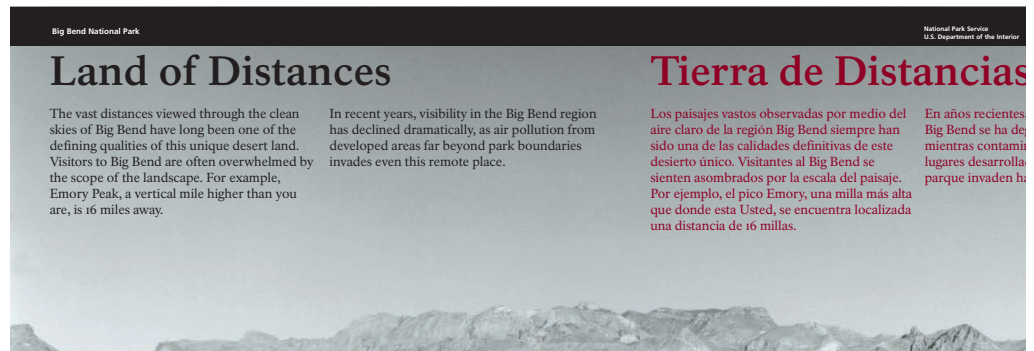# President Theodore Roosevelt (**left**) addressed a crowd of 70,000.

Use baseline shift to center the parenthesis between the cap height and baseline.

(left) (left)

In this case the left parenthesis is nearly touching the first letter. Raising it slightly (3 points) eliminates the visual tension.

Foreign Language

When a second language is used in a wayside exhibit it is preferable to set it in a different color from the English text. Select a color with similar contrast to the background. Do not set the second language in italics.

Big Bend National Park

National Park Service
U.S. Department of the Interior

Land of Distances

The vast distances viewed through the clean skies of Big Bend have long been one of the defining qualities of this unique desert land. Visitors to Big Bend are often overwhelmed by the scope of the landscape. For example, Emory Peak, a vertical mile higher than you are, is 16 miles away.

In recent years, visibility in the Big Bend region has declined dramatically, as air pollution from developed areas far beyond park boundaries invades even this remote place.

Tierra de Distancias

Los paisajes vastos observadas por medio del aire claro de la región Big Bend siempre han sido una de las calidades definitivas de este desierto único. Visitantes al Big Bend se sienten asombrados por la escala del paisaje. Por ejemplo, el pico Emory, una milla más alta que donde esta Usted, se encuentra localizada una distancia de 16 millas.

En años recientes Big Bend se ha de mientras contami lugares desarrolla parque invaden ha

Often other languages use additional characters in their alphabets. Those special characters can be created on Macintosh keyboards using the following key stroke combinations:

Accents − Option e, then the appropriate vowel character   á é í ó ú
Circumflex − Option i then character (rare in Spanish)   î
Tilde − Option n, then character.   ñ
Umlaut − Option u, then character. Mostly used for dipthong vowels. ü ö
Cedilla − Option c   (very rare, mostly archaic)   ç
Questions in Spanish − Option, shift, question mark.   ¿
Exclamations in Spanish − Option 1   ¡

Hawaiian Language

Many Hawaiian words require special characters, a macron (¯) and a glottal stop ('). For example: ʻŌhiʻa lehua

A macron is created by typing option - shift - , (comma) and then the lower case vowel. Kerning is required to center the macron over the character. Use the character combination option - shift - b to make a lowercase i without a dot. For uppercase letters use superscript to raise the macron above the letter. Adjust the superscript offset setting to 20% in typographic preferences.

The glottal stop is a sound, not a letter, but is expressed typographically using an inverted apostrophe. This is created using option and the right bracket (]).

ā ē ī ō ū Ā Ē Ī Ō Ū
A macron as it should appear over each vowel

aʻa
A glottal stop

Numbers, Fractions and Measurements

Any series of numbers that include the numeral one need additional kerning.

1776   1776

On the right the numbers have been tracked -10 and the numeral 1 has been kerned -12. The result is numbers which are evenly spaced, tight but not touching.

Fractions should be set as a true typeset fraction like, 1½, not as a keyboard fraction, 1 1/2. This can be done in QuarkXpress using a special extension.

Measurements are usually only given in English measure. Metric is used only if circumstances call for it: if a large number of foreign visitors visit the park, special scientific usage is a concern, or a specific request by a park. When used in text, English measure is given, followed by the abbreviated metric equivalent in parentheses. Metric is set lowercase Roman, use one space between the figure and the metric unit. Periods are not used with the metric abbreviation and the abbreviated symbol is always singular.

In Pine Creek a 14-inch (36 cm) rainbow trout is common.

When elevation data is used on labels it should appear as it does on a map. See Wayside Exhibit Map Standards for more information.

Mt. McKinley
20,320ft
6,194m

Use a single word space between sentences.

Spacing

There should not be any additional space between strings of initials. However, additional kerning may be needed between initials and periods so that they are evenly spaced, tight but not touching.

W.B. Yeats

Glossary

Ascender   The part of a lowercase letter that rises above the body of the letter, as in b, d, f, h, k, l, and t.

Baseline   A horizontal line upon which all the characters in a given line stand.

Boldface   A heavier version of a letterform.

Cap height   The height of a capital letter.

Decender   The part of a lowercase letter that falls below the body of the letter, as in g, j, p, q, and y.

Em-space   Horizontal spacing is measured in ems. One em is a space as long as the point size of the type. Based on the letter M which in metal type was cast on a square.

En-space   Horizontal spacing is measured in ens. One en is a space half the width of an em.

Flush left (or right)   Type that aligns vertically on the left (or right).

Font   Complete assembly of a given alphabet (upper and lower case letters, numerals, punctuation marks, points, reference marks, etc.) in a given size, of one typeface.

Hanging punctuation   Punctuation that is set just outside the measure to achieve optical alignment, as in hanging quotation marks.

Italic   A letterform that slants to the right — as opposed to roman.

Kerning   Adjusting the spacing between letters.

Leading   The space between lines of type measured from baseline to baseline.

Letterspacing   The space between letters.

Line length   Length of a line of type, normally expressed in picas or picas and points.

Orphan   An isolated line of type created when a paragraph begins on the last line of a page.

Pica   A typographic unit measure most often used to denote the length of a line of type. 6 picas =1 inch

Point   Smallest unit of typographic measure. Used to describe type size. 12 points = 1 pica

Rag   In a column of type, the side of the column that is not aligned is called the rag.

Roman   Upright letterforms — as opposed to italic.

Serif   A stroke added to the beginning or end of the main strokes of a letter.

Tracking   Adjusting the spacing between letters.

Widow   A single word that remains at the end of a column of text. These should be eliminated.

Word space   The space between words.

X-height   Height of the body of lowercase letters, exclusive of ascenders and descenders. Originally, the height of a lowercase x.

Bullets	**Option - 8** Hang in margin and set tabs to align.
Em-dash	**Option+ Shift, -**
En-dash	**Option, -**
Fractions	Go to Type Menu, Glyphs and double-click on fraction to get ½
Kerning	Use Optical kerning in Character menu
Parenthesis	Use baseline shift to center parenthesis.
Quotation (open)	**Option, [**
Quotation (end)	**Option + Shift, [**
Rag Adjustments	**Shift - Return**

Review Checklist

☐ **Alignment**

☐ **Bullets**

☐ **Editorial Style**

☐ **Kerning**

☐ **Numbers**

☐ **Punctuation**

☐ **Rag**

☐ **Spacing between sentences**

☐ **Spacing between words**

☐ **Spelling**

☐ **Typestyle**

☐ **Widows**